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ABSTRACT

Mexico has a rich and profound history that encompasses its pre-Hispanic indigenous roots through the period of Spanish colonialism, the struggle for independence, and the revolution. The intent of this curriculum project is to introduce secondary students, through the appeal of story, to the significant historical components/aspects that have shaped Mexico, and to heighten student awareness and appreciation of not only Mexico's history, but of the forces that have contributed to the richness and complexity of Mexico's past. Students read a collection of representative "historias" that are organized chronologically from Mexico's indigenous roots through the Spanish colonial period to provide the contextual and content parameters of more detailed language study. The project focus is on specific language arts and literacy goals. The culminating activity of the project offers an opportunity for students to write original "historias". The project identifies standards; cites objectives; lists materials/resources; and provides suggested lessons with activities/procedures. (BT)

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The Past, Present, and Future of Mexico:
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Center for International Education (ED),
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Fulbright Hays Travel Seminar -- "The Past, Present, and Future of Mexico: Democracy
and Economic Sustainable Development"
Summer 2002

Curriculum Project
William Lutgen

Project Summary: Mexico has a rich and profound history which encompasses its pre-Hispanic indigenous roots through the period of Spanish colonialism, the struggle for independence and the Revolution. Mexico's history is evident in current efforts to realize reform and forge a unifying national identity. The richness and complexity of Mexico's history is reflected in the array of folktales and legends which capture and enliven the history, culture, and people of Mexico. For the reader, such "historias" offer not only an introduction to Mexico's past, but an opportunity to capture the essence of modern Mexico.

Many Mexican students attending school in the United States are unaware of Mexico's rich and varied history and lack an understanding of its importance and relevance in their lives. The intent of this project is to introduce students, through the appeal of "story," to the significant historical components/aspects which have shaped Mexico and heighten students' awareness and appreciation of not only Mexico's history, but of the forces which have contributed to the richness and complexity of Mexico's past. Because many of the stories in the collection may be familiar to Mexican students, they provide an excellent introduction to the historical foundations upon which the stories are constructed. The selection of which stories to include is a matter of preference.

In this project, students will read a collection of representative "historias" (see Appendix 1) which are organized chronologically from Mexico's indigenous roots as well as the Spanish Colonial period which will provide the contextual and content parameters of more detailed language study. Although this project encompasses content area goals common to History and thus offers multidisciplinary opportunities, the focus will be specific Language Arts and literacy goals (see Standards). The nature of the content upon which the current project is designed, allows for great flexibility and adaptation of instruction to individual student needs as well as opportunity for extended study. Thus, specific timelines, daily lessons, and time parameters are omitted. Throughout all phases of instruction, assessment is ongoing and in most cases authentic. The culminating activity of this project will be an opportunity for students to write original "historias."

Audience: Secondary intermediate-advanced (7-12) ESL/Language Arts students.

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Standards: This project will incorporate aspects of the following School District of Beloit Language Arts Content Standards and include:

Standard 1: Decoding – Students will select and use reading strategies to recognize, pronounce, and know the meaning of words in increasingly sophisticated text.

Standard 2: Comprehension – Students will demonstrate understanding of printed materials.

Standard 3: Literature – Students will read and respond to a wide range of literature and other material to build an understanding of themselves, others, and the world.

Standard 5: Conventions of Composition – Students will write with a command of the grammatical and mechanical conventions of composition.

Standard 6: Writing Process – Students will understand and apply the writing process to develop effective writing.

Standard 10: Active listening – Students will actively listen in oral presentations and discussions.

Standard 11: Effective Oral Language – Students will use effective oral language in formal and informal settings.

(From the *School District of Beloit Content and Performance Standards for Grades 9-12*. August 1998)

Objectives:

- To understand the major periods of Mexico's history : pre-hispanic, Spanish colonialism, Revolution.
- To appreciate the richness and complexity of Mexico's indigenous cultures.
- To understand the influence of Mexico's past on modern Mexico.
- To encourage independent study of specific aspects of Mexico's history.

Materials/Resources:

- Barlow, G. & William N. Stivers. (1995). Stories from Mexico/Historias de México. Lincolnwood (Chicago), Illinois: Passport Books.

This side by side (English/Spanish) collection of short stories/legends is well organized according to historical periods (pre-Hispanic, Colonial).

- Gisbert, Carlos, & Gay, Jones, & Vidal, Jose A. (Eds.). (2001). Enciclopedia Océano de México. Barcelona: MMI Oceano Grupo Editorial, S.A.

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Offered to students as a Spanish language resource, this four volume encyclopedia succinctly describes important historical as well as contemporary aspects of Mexico.

- O'Malley, Micheal and Lorraine Valdez Pierce. (1996). Authentic Assessment for English Language Learners: practical approaches for teachers. Addison Wesley Publishing Company, Inc.

Offering fundamental theoretical principles, practical classroom suggestions as well as reproducible assessment tools (checklists, rubrics) for the ESL classroom, this text is an excellent resource in all facets of language teaching and learning.

Suggested Lessons - Activities/Procedures:

Phase I - Access prior knowledge/Establish focus and purpose.

- K-W-L Activity (see Appendix 2). In order to access prior knowledge and encourage a focus for class readings and subsequent research, students complete columns 'K' (what I know) and 'W' (what I would like to know) prior to reading. Probing questions (What do you know about Mexico's indigenous peoples? What influence did the Spanish have in Mexico) are used. The final column 'L', (what I learned) is completed throughout instructional phases as well as during assessment phases of instruction. Devote class time to sharing of 'K' and 'W' columns which will foster extension of all students' current knowledge and interest.

Phase II - Reading for comprehension

For all selections, students will maintain a *Reading Journal* wherein students are instructed to write a brief summary (written retell) of and personal response to each selection. As a reader, the teacher should respond in a positive, non-critical/evaluative manner in order to encourage written use of the language.

At the intermediate and advanced levels, English language learners are refining their use of *reading strategies*. The teacher may use a simple check list during reading to monitor students' use of reading strategies(see Appendix 3, "Think -Aloud Checklist," Fig. 5.17, and "Reading Skills/Strategies Checklist," Fig.5.18).

At the intermediate/advanced level, English language learners demonstrate great variability in their knowledge of *vocabulary*. Therefore, it is recommended that students

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self select new vocabulary. Using this strategy while reading, students record (in their Reading Journal) vocabulary they wish to learn. Once learned, students strive to use newly learned vocabulary in subsequent writing and discussion.

PRE-HISPANIC

- Read " **The Sun and the Moon.**"
- Oral Retell (see Appendix 4, "Story Retelling Checklist," Fig. 5.10).
- Questions for discussion/comprehension:
 1. Why were the gods reluctant to give light to the world?
 2. How do the young gods respond to Nanoatzin's offer to sacrifice himself.
 3. Why do you suppose they respond in this way?
 4. Explain why the light of the sun is greater than the light of the moon.
- Historical references for extended/individual study:

Teotihuacán was a city of the gods near Mexico City.

Nanoatzin, Tecuciztécatl are specific indigenous gods.

- **Read “ The Sweethearts.”**
- Oral Retell (see Appendix 4)
- Questions for discussion/comprehension:
 1. How will the bravest warrior be rewarded if he is victorious?
 2. Explain how Popo’s rival deceived the Emperor.
 3. Explain how this legend describes certain physical features of the volcanoes and certain geological events such as earthquakes.
- Historical references for extended/individual study:

Nahuatl language in which the volcanos (*Popocatepetl* and *Ixtaccihuatl*) are named.

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COLONIAL

- **Read “ A Bed of Roses”**
- Oral Retell (see Appendix 4)
- Questions for discussion/comprehension:
 1. What are the soldiers searching for?
 2. What caused the soldiers to be suspicious of Cortéz?
 3. What is peculiar about Cuauhtemoc’s reply to the soldiers’ demand to know where the treasure was?
 4. What was the effect of such a reply?
- Historical references for extended/individual study:

Tacuba which is a geographic region near Mexico city and the home Aztec nobles *Moctezuma* and *Cuauhtemoc* who were captured by *Cortéz*.
- **Read “ The Virgin of Guadalupe”**
- Oral Retell (see Appendix 4)
- Questions for discussion/comprehension:
 1. Summarize the sequence of events leading up to the proof which Juan Diego was able to give the Bishop.
 2. Is it important that the Virgin Mary is “dark like a Mexican women?” Why or why not?
 3. Is it important that Juan Diego is a “poor Indian?” Why or why not?

- Historical references for extended/individual study:

The *Basilica of the Virgin of Guadalupe* was constructed on the hill of *Tepeyac* (on the outskirts of D.F.) where Juan Diego first encountered the Virgin Mary. The "tilma" (blanket) in which he wrapped the roses and bears the image of Mary, hangs in the Basilica. With the recent *cannonization of Juan Diego*, the story of the Virgin of Guadalupe has new significance.

- **Read** the "China Poblana"
- Oral Retell (see Appendix 4)

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- Questions for discussion/comprehension:
 1. Explain the sequence of events which lead to Catalina's arrival in Puebla.
 2. Why was "la china poblana" respected among the people of Puebla?
- References for extended/individual study: The influence of trade between Mexico, the Philippines, China, and India (reference to Ferdinand Magellan in 1520). Traditional/regional costumes/clothing such as that of the "china poblana."

Phase III - Final Writing

In the final phase of instruction, students are given an opportunity to write original "historias or leyendas" (legends) which incorporate historical and/or cultural features. Throughout this phase of instruction, monitoring and coaching students' use of the writing process is important. During each stage of the of the writing process, students can learn and practice strategies that will assist them in accomplishing the work for that stage. (See Appendix 5, "Process Writing Checklist," Fig. 6.2).

In order to facilitate the process, the following activities and procedures are recommended:

- Brainstorm (small groups to whole class) possible cultural/historical focus and purpose of student "historias. Most folktales, legends, and "historias" offer an explanation of the origin of current natural phenomenon or cultural practice ("The Sun and the Moon"), teach a lesson ("El leon y el Grillo") or simply entertain.
- In small groups (2-3) or individually, students may elect and refine a focus generated during the brainstorm activity and develop a simple plot line upon which to build a more detailed "historia."
- Students may elect to work individually and write a narrative or in small groups (2-3) and write a "skit."

- Upon completion of the initial draft, peer evaluation of global features of student writing using a series of simple questions the evaluator must answer facilitates students' own internalization of important features of effective writing:

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I understood the purpose (an explanation of an historical/cultural feature established earlier) of this writing. Why or why not?

Do I understand the sequence/order of ideas from the beginning to the middle until the end? If not, where in the writing was I confused. Explain what you did (or did not) understand to the author.

The part I like best. Why?/ The part I did not like. Why?

During peer editing, focus on a single local feature of student writing (structure/syntax, use of paragraphs/complete sentences, punctuation, spelling) is most productive and could reinforce recent lessons of the mechanics of writing in the context of the current writing assignment.

- Teacher/Student writing conferences as an evaluation format, should parallel those of peer evaluation described above. During the conference, the role of teacher as "reader" is central. While reading, the teacher should insure that the purpose and focus of the student's work is clear, that the ideas are logically organized and clearly expressed lending support to the writer's purpose and focus, and focus on no more than one or two local features of the student's writing. Use of questions to prompt students' closer examination of their writing (as opposed to "telling them") models the strategy of self-monitoring, e.g., "Explain how this idea is related to the following idea. / I don't understand this section. What were you trying to say? / Could you explain with more detail?"

- A summative evaluation of students' work (by both students and the teacher (see Appendix 6, "Analytic Scoring Rubric," 6.2).

Appendix 2

K (what you know)	W (what you want to know)	L (what you learned)

Figure 5.17 Think-Aloud Checklist Appendix 3

Student _____ Date _____			
Story/Text _____ Grade/Teacher _____			
Place a check (✓) or write examples in the spaces.			
Reading Strategy	Frequently	Sometimes	Rarely
1. Uses prior knowledge			
2. Self-corrects words and sentences			
3. Rereads			
4. Makes predictions			
5. Forms opinions			
6. Paraphrases			
7. Summarizes			
8. Adds ideas			
9. Other:			

Adapted from Glazer and Brown (1993).

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Figure 5.18 Reading Skills/Strategies Checklist (for Emerging Readers) Appendix 3

Student _____		Date _____			
Skill/Strategy	1st 9 Weeks	2nd 9 Weeks	3rd 9 Weeks	4th 9 Weeks	
Pre-Reader					
1. Tracks left/right, up/down					
2. Distinguishes upper/lower case					
3. Associates sound/symbol					
4. Begins to sound out words					
5. Can locate words in text					
6. Can read a few words					
Developing					
7. Begins to self-correct					
8. Begins using reading strategies					
9. Locates details in simple text					
10. Reads short, predictable text					
Reader					
11. Uses several reading strategies					
12. Identifies main idea					
13. Recognizes logical order					
14. Recognizes cause/effect					
15. Reads short, simple texts					
Expanding					
16. Draws inferences					
17. Predicts outcomes					
18. Draws conclusions					
19. Recognizes paraphrasing					
20. Chooses to read					
21. Reads chapter books					

Adapted from a checklist developed by middle school ESL teacher D. O'Neill (1994), Fairfax County Public Schools, Virginia.

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Figure 5.10 Story Retelling Checklist Appendix 4

Name _____		Date _____	
Title _____		Author _____	
Quarter:	1st	2nd	3rd
Text Difficulty:	High predictability	Moderate predictability	Advanced
Response:	Drawing/pictures	Oral response	Written response

Performance Tasks	Initiates	Responds to Prompt	Comments
Names main characters			
Describes setting			
Starts retelling at the beginning			
Identifies problem or issues			
Identifies major events			
Reports events in chronological order			
Describes resolution			

Adapted from a format developed by ESL teacher K. Harrison (1994), Fairfax County Public Schools, and based on National Education Association (1993).

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Figure 6.4 Process Writing Checklist Appendix 5

Student _____		Date _____			
Mark: X = Usually / = Sometimes — = Rarely					
Writing Process	Quarter:	1	2	3	4
I. Prewriting Strategies					
▪ Formulates topics before writing		_____	_____	_____	_____
▪ Considers approach to topic		_____	_____	_____	_____
▪ Discusses topic for writing		_____	_____	_____	_____
▪ Outlines or makes schematic organizer		_____	_____	_____	_____
II. Writing Strategies					
▪ Monitors writing (rereads, reviews, backtracks)		_____	_____	_____	_____
▪ Uses adaptive techniques (e.g., skips word, makes substitutions)		_____	_____	_____	_____
III. Postwriting Strategies					
▪ Edits (word-level changes)		_____	_____	_____	_____
▪ Revises (sentence-level changes)		_____	_____	_____	_____
▪ Rewrites (composition-level changes)		_____	_____	_____	_____
▪ Gets feedback from others		_____	_____	_____	_____
IV. Applications and Interests					
▪ Writes for pleasure		_____	_____	_____	_____
▪ Uses writing to communicate (letters, notes, etc.)		_____	_____	_____	_____
▪ Actively seeks guidance in writing activities		_____	_____	_____	_____
▪ Writes in subjects other than language arts		_____	_____	_____	_____
▪ Participates in discussions about writing		_____	_____	_____	_____
▪ Shares writing with others		_____	_____	_____	_____
▪ Edits writing of others		_____	_____	_____	_____
Comments					

Adapted from materials produced by the Georgetown University Evaluation Assistance Center (EAC) East (1990), Washington, D.C.

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Figure 6.2 Analytic Scoring Rubric for Writing Appendix 6

Domain Score*	Composing	Style	Sentence Formation	Usage	Mechanics
4	Focuses on central ideas with an organized and elaborated text	Purposefully chosen vocabulary, sentence variety, information, and voice to affect reader	Standard word order, no enjambment (run-on sentences), completeness (no sentence fragments), standard modifiers and coordinators, and effective transitions	Standard inflections (e.g., plurals, possessives, -ed, -ing with verbs, and -ly with adverbs), subject-verb agreement (we were vs. we was), standard word meaning	Effective use of capitalization, punctuation, spelling, and formatting (paragraphs noted by indenting)
3	Central idea, but not as evenly elaborated and some digressions	Vocabulary less precise and information chosen less purposeful	Mostly standard word order, some enjambment or sentence fragments	Mostly standard inflections, agreement, and word meaning	Mostly effective use of mechanics; errors do not detract from meaning
2	Not a focused idea or more than one idea, sketchy elaboration, and many digressions	Vocabulary basic and not purposefully selected; tone flat or inconsistent	Some non-standard word order, enjambment, and word omissions (e.g., verbs)	Some errors with inflections, agreement, and word meaning	Some errors with spelling and punctuation that detract from meaning
1	No clear idea, little or no elaboration, many digressions	Not controlled, tone flat, sentences halted or choppy	Frequent non-standard word order, enjambment, and word omissions	Shifts from one tense to another; errors in conventions (them/those, good/well, double negatives, etc.)	Misspells even simple words; little formatting evident

*4 = Consistent control
 3 = Reasonable control
 2 = Inconsistent control
 1 = Little or no control

Adapted from Self (n.d.).

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The Lion and the Cricket

One of the most advanced civilizations of the Indians of the Americas was that of the Maya. It existed between the years 300 B.C. and 1500 A.D. The descendants of the Maya still live in Yucatan, Mexico, in Guatemala, and in El Salvador and Honduras. This legend has been retold from the time of the Maya to the Mexicans of today. The theme is known throughout the world, especially in the Spanish-speaking countries.

El león y el grillo

Una de las civilizaciones más avanzadas de los indios de América fue la de los mayas. Existió entre los años 300 a. de J. C. y 1500 d. de J. C. Los descendientes de estos indios continúan viviendo en Yucatán, México, en Guatemala, en El Salvador y en Honduras.

Esta leyenda ha sido recontada desde el tiempo de los mayas a los mexicanos de hoy. El tema es conocido por todo el mundo, especialmente en los países de habla española.



Once, thousands of years ago, only insects, animals, and birds lived in this world. Their king was the lion. He was a proud and selfish animal. That's why he had no friends.

One day in spring, the lion got up very early. He left his cave and ran through the grass and flowers of the fields. He was seeking adventures and he wanted to be the hero of each one of them.

When the lion came close to a small woods, an eagle saw him and without waiting a single second, the eagle shouted to all the insects, animals, and birds, "Be careful! Here comes the lion! Everybody hide!"

Immediately, the animals hid in caves or behind large rocks. The birds hid in their nests. All the insects, except one, hid in the plants.

But, how sad! The insect that did not hear the eagle's words of warning was a humble, little cricket. He was singing while he worked in his garden located near the forest, and he didn't hear the eagle's words.

The lion was surprised when he didn't see any animals, birds, or insects in the forest. But he did hear a song coming from the other side of the forest.

"Let's see who is singing that awful song," the lion said.

The king ran through the forest, and when he saw the cricket in his garden he shouted to him, "How foolish you are, cricket! Instead of singing that awful song, why didn't you go to the forest to welcome me? How impolite you are!"

"I'm sorry, Mr. Lion. Please forgive me."

"I'll forgive you if you are obedient," the lion responded.

The poor cricket was very frightened and said, "Yes, sir, I'll be obedient."

"Very well, then. You and I are going to have a race from your garden to the big rock at the other side of the forest. If you win, I'll forgive your lack of courtesy. But if you don't win, I'm going to take over your garden and your house."

Una vez, hace miles de años, solamente los insectos, los animales y las aves vivían en este mundo. Su rey era el león. Era un animal orgulloso y egoísta. Por eso, no tenía amigos.

Un día de primavera el león se levantó temprano. Salíó de su cueva y corrió por la hierba y las flores de los campos. Buscaba aventuras y quería ser el héroe de ellas.

Cuando el león vino cerca de un bosque pequeño, un águila lo vio. Sin esperar un momento, ella gritó a los insectos, animales y aves:

—¡Cuidado! ¡Aquí viene el león! ¡Todos deben esconderse!

Inmediatamente los animales se escondieron en las cuevas o detrás de las rocas grandes. Las aves se escondieron en sus nidos. Los insectos, todos menos uno, se escondieron en las plantas.

Pero, ¡qué lástima! El insecto que no oyó las palabras era un grillo pequeño y humilde. El cantaba mientras trabajaba en su jardín cerca del bosque y no oyó las palabras del águila.

El león estaba sorprendido cuando no vio ningún animal, ni ave ni insecto en el bosque. Pero oyó una canción del otro lado del bosque.

—Vamos a ver quién canta esa canción fea— dijo el león.

El rey corrió por el bosque y, cuando vio al grillo en su jardín, le gritó:

—¡Qué tonto eres, grillo! En vez de cantar esa canción tan fea, ¿por qué no fuiste al bosque para decirme «Bienvenido»? ¡Qué falta de cortesía tienes!

—Lo siento mucho, señor León. Por favor, perdóneme.

—Voy a perdonarte si eres obediente— respondió el león.

El pobre grillo tenía mucho miedo, y dijo: —Sí, señor, voy a ser obediente.

—Muy bien. Entonces tú y yo vamos a hacer una carrera desde tu jardín hasta la roca grande que está al lado del bosque. Si ganas, voy a perdonar tu falta de cortesía. Pero si no ganas, voy a tomar posesión de tu jardín y de tu casa.

The cricket didn't know what to say. He didn't know what to do. Finally, he had a good idea and said, "Very well, let's do it."

"Fine," said the lion. "When I say 'three', let's start running. Now, ready, set, one, two, THREE."

When he heard "three," the cricket jumped on the tail of the lion and sat down. But little by little he jumped from the lion's tail to his head. The lion ran swiftly. Many times he looked back, but he never saw the cricket.

"How foolish the cricket is! How slowly he runs! It'll take him an hour to get to the rock."

The lion was near the rock at the edge of the forest. He looked back once again. At that moment, the cricket jumped from the lion's head to the rock, where he sat down and began to sing. When the lion looked at the rock, the cricket said, "Welcome, Mr. Lion. Today you aren't running very fast."

The lion was confused and angry, but he forgave the cricket for his lack of courtesy. Then, he ran to his cave.

And from that day on, the cricket is one of the heroes of all the animals, birds, and insects of Mexico.

El grillo no sabía qué decir. No sabía qué hacer. Al fin tuvo una buena idea y respondió: —Muy bien, vamos a correr.

—Bueno— dijo el león. —Cuando diga «tres», vamos a correr. Ahora, listo, uno, dos, TRES.

Al oír «tres», el grillo brincó a la cola del león y se sentó. Pero, poco a poco fue brincando de la cola hasta la cabeza del rey. El león corrió rápidamente. Muchas veces miró hacia atrás pero nunca vio al grillo.

—¡Qué tonto es el grillo! ¡Qué despacio corre! En una hora va a llegar a la roca.

El león estaba cerca de la roca, al lado del bosque. Una vez más miró hacia atrás. En ese momento, el grillo brincó de la cabeza del león a la roca donde se sentó y comenzó a cantar. Cuando el león miró hacia la roca, el grillo dijo:

—Bienvenido, señor León. Hoy usted corre muy despacio.

El león estaba confuso y enojado. Pero perdonó al grillo por su falta de cortesía y luego corrió a su cueva.

Y de aquel día en adelante, el grillo es uno de los héroes de los animales, de las aves y de los insectos de México.



The Sun and the Moon

In almost all the cultures of the world there are legends that explain the origin of these two celestial bodies. This legend also explains why, in Mexico, one can see animal tracks on the moon. Other legends tell us that in Peru, a fox is in the moon, while in Spain, in Vietnam, and in the United States there is a man. How strange that the astronauts did not see any of them!

El sol y la luna

En casi todas las culturas hay leyendas que explican el origen de estos dos cuerpos celestiales. Esta leyenda explica también por qué en México se pueden ver las huellas de un animalito en la luna. Otras leyendas nos dicen que en el Perú un zorro está en la luna, mientras en España, en Vietnam y en los Estados Unidos hay un hombre. ¡Qué curioso que los astronautas no los vieron!

Before there was light in the world, the gods of Teotihuacán¹ were talking among themselves, trying to decide who was going to give light to the world. All the gods were in a large room in one of the many temples. They asked, "Who among us are willing to give light to the world?" All of them knew that to give light to the world was not an easy task. It was going to cost the lives of those who decided to do it, for they would have to throw themselves into a great fire.

No one answered at first. Then, one of the youngest of the gods, Tecuciztēcatl, spoke and said in a loud voice, "I am willing to throw myself into the fire." Everyone said together, "The god Tecuciztēcatl is a great god! We all congratulate him."

But there had to be two gods and there was no one else among them brave enough to accompany Tecuciztēcatl. He made fun of the others saying, "Where is there a god as brave as I in the whole region? Isn't there anyone willing to sacrifice his life to give light to the world?"

No one answered. All of them kept silent for a few minutes and then they began to talk among themselves. During this discussion, there was so much noise and such moving about that no one noticed that a very old god got up slowly and stood in front of them all.

The old god was poor and humble. His clothing was not elegant. All the others wanted to know why he had stood up.

"What does he want?" some said.

"Who does he think he is?" others commented.

"We do not have time for the old now," the younger gods said.

"He is not brave enough," some of the gods shouted.

Antes de que hubiera luz en el mundo, los dioses de Teotihuacán¹ hablaron entre sí para decidir quiénes iban a dar luz al mundo. Todos los dioses estaban en un salón grande de uno de los muchos templos. Preguntaron: —¿Quiénes de nosotros van a dar luz al mundo?

Todos sabían que dar luz al mundo no era una tarea fácil. Iba a costar la vida de los que decidieran hacerlo, pues tenían que echarse en una gran hoguera.

Nadie contestó al principio. Luego uno de los más jóvenes de los dioses, Tecuciztēcatl, habló y dijo en voz alta: —Yo estoy dispuesto a echarme al fuego.

Todos a una voz dijeron: —¡El dios Tecuciztēcatl es un gran dios! Todos te felicitamos.

Pero necesitaban dos dioses y no había otro dios lo suficientemente valiente para acompañar a Tecuciztēcatl. Él se burló de los otros diciendo:

—¿Dónde hay un dios tan valiente como yo en toda la región? ¿Nadie se atreve a ofrecer su vida para dar luz al mundo?

Nadie contestó. Todos guardaron silencio por unos minutos y luego comenzaron a discutir entre sí. Durante la discusión el ruido era tan grande y el movimiento tanto que no se dieron cuenta de que un dios viejo se levantó lentamente y se puso delante de todos ellos.

El viejo era pobre y humilde. Su ropa no era elegante. Los otros quisieron saber por qué él se había levantado.

—¿Qué quiere él?— dijeron algunos.

—¿Quién cree él que es?— dijeron otros.

—No tenemos tiempo para los viejitos ahora— dijeron los más jóvenes.

—Él no es lo suficientemente valiente— gritaron unos de los dioses.

¹City of the gods near Mexico City.

"How can an old god want to give up his life?" the chiefs of the gods said.

But the old god, raising his hand, asked for silence and said, "I am Nanoatzin, and I am old indeed, but I am willing to give my life. The world needs light. And, since there are no other volunteers, I want to offer what is left of my life to give light to the world."

After a moment of silence they all shouted, "Great is Nanoatzin!" If the congratulations given to Tecuciztecatl were many, those given to Nanoatzin were even more.

Then, they all began to make the necessary garments for the ceremony. They were truly beautiful, made of very fine cotton, with gold, silver, and bird feathers of every color.

For a whole week no one ate anything. All of them meditated, because giving the world light was very important.

When the day arrived, a great fire was lit in the center of the room. The light illuminated everything.

Tecuciztecatl was the first to approach the fire, but the heat was so intense that he moved back. Four times he tried to enter, but he was never brave enough.

Then Nanoatzin, the old god, got up and walked toward the fire. He entered the fire and lay down calmly.

"Oh!" everyone said reverently. And everyone repeated in a whisper, "Great is Nanoatzin!"

Then it was Tecuciztecatl's turn. He was ashamed. The old god was not afraid, but he was. So he threw himself into the fire too.

All the gods waited and when there was no longer any fire, all of them got up and left the room to wait for the light.

They did not know from which direction the light would appear, nor how it would appear. Suddenly, a ray of sun appeared in the east, then the full sun. It was very brilliant and everyone knew that it was Nanoatzin because he had entered the fire first.

—¿Cómo puede querer un viejito dar su vida?— dijeron los principales de entre los dioses.

Pero el viejito, levantando la mano, pidiendo silencio, dijo:

—Yo soy Nanoatzin, viejo sí, pero dispuesto a dar mi vida. El mundo necesita luz. Como no hay otros voluntarios, quiero ofrecer lo que queda de mi vida para dar luz al mundo.

Después de un momento de silencio, —Grande es Nanoatzin— gritaron todos. Si las felicitaciones dadas a Tecuciztecatl fueron muchas, las dadas a Nanoatzin fueron mayores.

Luego todos se pusieron a hacer la ropa necesaria para la ceremonia. Era muy bonita, de algodón muy fino, con oro, plata y plumas de aves de todos colores.

Durante toda una semana nadie comió. Todos estaban en estado de meditación porque dar luz al mundo era muy importante.

Cuando llegó el día, encendieron una gran hoguera en el centro del salón. La luz iluminó todo.

Tecuciztecatl fue el primero que se acercó al fuego, pero el calor era tanto que él se retiró. Cuatro veces trató de entrar, pero él no se atrevía.

Luego Nanoatzin, el viejito, se levantó y caminó hacia la hoguera. Él entró en el fuego y se acostó tranquilamente.

—¡Ay!— dijeron todos con mucha reverencia. Y en voz baja todos repitieron: —¡Grande es Nanoatzin!

Después le tocó a Tecuciztecatl. Él tenía vergüenza. El viejito no tenía miedo y él sí. Así que él se echó al fuego también.

Todos los dioses esperaron y, cuando ya no había fuego, todos se levantaron y salieron del salón para esperar las luces.

No sabían de qué dirección ni cómo iba a llegar la luz. De repente, un rayo de sol apareció en el este; luego, el sol entero. Era muy brillante y todos sabían que era Nanoatzin porque él entró en el fuego primero.

Then, after some time, another light appeared. It was the moon, and it was as brilliant as the sun.

One of the gods then said, "We should not have two lights that are the same. Nanoatzin entered first. He should have the brighter light. We should darken the second light a little."

Then, another god took a rabbit and threw it into the sky, hitting the moon.

To this day, the sun is brighter than the moon and if one looks carefully at the moon, one can see the tracks of the rabbit.

Después de algún tiempo, salió también otra luz. Era la luna, y era tan brillante como el sol.

Uno de los dioses luego dijo:

—No debemos tener dos luces iguales. Nanoatzin entró primero. Él debe tener la luz más fuerte. Debemos oscurecer un poco la segunda luz.

Y otro de los dioses agarró un conejo y lo arrojó al cielo, pegándole a la luna.

Hasta el día de hoy, el sol es más brillante que la luna; y si uno se fija bien en la luna, puede ver las huellas del conejo.



The Sweethearts

To the east of Mexico City there are two volcanoes that are always covered with snow. They are Popocatepetl, that is 17,000 feet high, and Ixtaccihuatl, a little lower. From time to time, "Popo" is active and throws out smoke, but "Ixy" is quiet. "Popo" represents an Aztec warrior, watching over at the side of his sweetheart, "Ixy," who is sleeping. Mexicans say that when earthquakes occur, it means that the warrior is weeping for his beloved.

Los novios

Al este de la capital de México, hay dos volcanes que siempre están cubiertos de nieve. Son el Popocatepetl, que tiene una altura de 17,000 pies, y el Ixtaccihuatl, un poco más bajo. De vez en cuando "Popo" está activo y echa humo, pero "Ixy" está inactiva. "Popo" representa un guerrero azteca velando al lado de su novia, Ixy, que está durmiendo. Los mexicanos dicen que cuando hay temblores, él está llorando por su querida.

"From the Nahuatl language, meaning "sleeping woman."
Significa "mujer dormida" en el idioma náhuatl.



Many centuries ago, there was an Aztec emperor who had a very good and beautiful daughter named Ixtaccihuatl.

One day, the emperor received news that his enemies were getting ready to attack his country. So the emperor called the bravest young warriors to his palace and said to them, "Since I am an old man, I cannot fight. So name the bravest warrior to act as head of our Aztec army. If he can conquer our enemies and establish peace in our lands, I shall give him my throne and the hand of my daughter."

"Popo is the bravest and also the strongest. He should be our chief," all the warriors shouted, except one.

"Very well. Popocatepetl, you are the chief," said the emperor. "I know that our gods are going to help you to be victorious."

Among the warriors there was one who was very jealous of Popocatepetl. He thought that he should have been chosen chief, but he didn't say anything about his thoughts.

No one knew that the princess and Popocatepetl were in love. Before leaving for the war, the young chief went to the palace garden to say goodbye to his beloved.

"I shall return soon, my beloved," the young man told the princess. "Then, we shall be married."

"Yes, and you will always be by my side, isn't that true?" replied the princess.

"That's right. I am going to be by your side forever," said the young man.

With these words, Popocatepetl left for the war, which was long and cruel. No one was as brave as the Aztec chief.

Finally, the Aztec warriors were victorious and they all prepared to return to the capital. But the warrior who was jealous of Popocatepetl left first. He ran back so fast that he arrived two days before the others. He immediately an-

Hace muchos siglos había un emperador azteca que tenía una hija muy buena y hermosa que se llamaba Ixtaccihuatl.

Un día el emperador recibió noticias de que sus enemigos estaban preparando un ataque contra su país. Así el emperador llamó a su palacio a sus jóvenes guerreros valientes y les dijo:

—Como soy viejo, ya no puedo pelear. Por eso, nombren al guerrero más valiente para que sirva de jefe de nuestro ejército azteca. Si él puede vencer al enemigo y establecer la paz en nuestra tierra, le daré mi trono y la mano de mi hija.

—Popo es el más valiente y también el más fuerte. Él debe ser nuestro jefe—gritaron todos los guerreros menos uno.

—Muy bien. Popocatepetl, tú eres el jefe—dijo el emperador. —Yo sé que nuestros dioses van a ayudarte a ser victorioso.

Entre los guerreros había uno que tenía muchos celos de Popocatepetl. Pensaba que él mismo debía ser jefe. Pero él no dijo nada de lo que estaba pensando.

Nadie sabía que la princesa y Popocatepetl estaban enamorados. Antes de salir para la guerra, el joven jefe fue al jardín para decir adiós a su querida princesa.

—Volveré pronto, mi querida—le dijo el joven a la princesa. —Entonces nos casaremos.

—Sí, y tú estarás siempre a mi lado, ¿no es verdad?—respondió la princesa.

—Tienes razón. Voy a estar a tu lado para siempre—dijo el joven.

Con estas palabras, Popocatepetl salió para la guerra que fue larga y cruel. Pero nadie era tan valiente como el jefe azteca.

Al fin, los guerreros aztecas fueron victoriosos y todos se prepararon para volver a la capital. Pero el guerrero que tenía celos de Popocatepetl salió primero. Fue corriendo tan rápidamente que llegó dos días antes que los otros. En se-

nounced that Popocatepetl was dead and that he himself had been the hero of the last battles. For this reason, he should be the next emperor and the husband of the princess.

The poor princess! She was so sad that she wanted to die. The emperor was also sad because he believed that the warrior was telling the truth about Popo.

The following day, there was a great party at the palace to celebrate the wedding of the princess and the jealous warrior. Suddenly, the princess screamed, "Oh, my poor Popocatepetl!"

And she dropped dead.

At that moment, the Aztec warriors entered the palace. Popocatepetl ran to the side of the emperor and announced, "We have won. Now the princess and I can be married."

There was a great silence. Everyone looked toward the princess.

On seeing that his beloved was dead, the young man ran weeping to her side. He took her in his arms and said, "I will be at your side, my darling, until the end of time."

Then the brave chief sadly carried the body of the princess to the highest mountains. He placed her in a bed of beautiful flowers and sat down by her side.

Many days went by. Finally, one of the good gods changed the sweethearts into volcanoes. "Ixy" is silent. But from time to time, "Popo" trembles and from its heart come tears of fire. Then everyone in Mexico knows that "Popo" is weeping for his beloved princess.

guida anunció que Popocatepetl estaba muerto y que él había sido el héroe de las últimas batallas. Por eso, debía ser el próximo emperador y el esposo de la princesa.

¡La pobre princesa! Estaba tan triste que quería morir.

El emperador estaba triste también porque creía que el guerrero decía la verdad acerca de Popo.

Al día siguiente hubo una gran fiesta en el palacio para celebrar la boda de la princesa y el guerrero celoso. De repente la princesa gritó:

—¡Ay, mi pobre Popocatepetl!

Y ella cayó muerta al suelo.

En esos momentos, los guerreros aztecas entraron en el palacio. Popocatepetl corrió al lado del emperador y anunció:

—Hemos vencido. Ahora la princesa y yo podemos casarnos.

Hubo un gran silencio. Todos miraron en la dirección de la princesa.

Al ver a su querida muerta, el joven corrió llorando a su lado. La tomó en sus brazos y dijo:

—Hasta el fin del mundo voy a estar a tu lado, mi preciosa.

Entonces el valiente jefe llevó tristemente el cuerpo de la princesa a las montañas más altas. La puso en una cama de flores hermosas y se sentó a su lado.

Pasaron los días. Al fin, uno de los buenos dioses transformó a los novios en volcanes. «Ixy» es tranquila. Pero de vez en cuando «Popo» tiembla y de su corazón salen lágrimas de fuego. Entonces todo México sabe que «Popo» llora por su querida princesa.



A Bed of Roses

At the time that Cortez reached Mexico, the emperor Montezuma was reigning. At his death, Cuauhtémoc succeeded him. This name means "falling Eagle." Besides being emperor, he was commander-in-chief of the armies. Bernal Díaz del Castillo, a famous Spanish historian of that time, said of Cuauhtémoc: "He was a very gentle and brave man." The Mexican people love and deeply admire this great figure of their illustrious history.

Un lecho de rosas

Cuando Hernán Cortés llegó a México, reinaba el emperador Moctezuma. A la muerte de éste, lo siguió Cuauhtémoc. Su nombre quiere decir «Águila que cae». Además de ser emperador, era comandante en jefe de los ejércitos. Bernal Díaz del Castillo, famoso historiador español de aquel tiempo, dijo de Cuauhtémoc, «Era bien gentil hombre y muy valiente». El pueblo mexicano ama y admira profundamente a esta gran figura de su ilustre historia.



This was not true, but in order to satisfy the soldiers, Cortez gave his permission to torture Cuauhtémoc and the king of Tacuba.

They tied the two Indians by their hands and feet, and placed them on low benches. Under their feet, they lit a fire. The flames reached their feet.

The Spanish soldiers asked them, "Where is Montezuma's treasure?"

Neither answered, although they suffered greatly.

The soldiers made the fire bigger.

"Now," the Spaniards asked, "where is the treasure?"

Neither answered anything. They didn't show that they were suffering.

The king of Tacuba, whose face was pale, looked at Cuauhtémoc and said, "Cuauhtémoc, my emperor, the pain is very great."

And Cuauhtémoc answered the king of Tacuba, "By chance, am I in a bed of roses?"

Cortez ordered the torture to stop. The two Indians never said where the treasure was.

Even today, no one knows if Montezuma's treasure exists or not, but everyone remembers Cuauhtémoc's words.

Esto no era verdad, pero para satisfacer a los soldados, Cortés dio su permiso de torturar a Cuauhtémoc y al rey de Tacuba.

Ataron a los dos indios, de manos y pies y los pusieron en unos bancos bajos. Debajo de sus pies encendieron fuego. Las llamas tocaron los pies.

Los soldados españoles les preguntaron: —¿Dónde está el tesoro de Moctezuma?

Los dos no contestaron, pero sufrieron mucho.

Los soldados pusieron más fuego.

—Ahora— preguntaron los españoles —¿dónde está el tesoro?

Los dos no contestaron nada. No demostraron que sufrían.

El rey de Tacuba miró a Cuauhtémoc con cara pálida, y dijo:

—Cuauhtémoc, mi emperador, es mucho el dolor.

Y Cuauhtémoc respondió al rey de Tacuba:

—¿Estoy yo por ventura en un lecho de rosas?

Cortés mandó parar la tortura. Los dos indios nunca dijeron dónde estaba el tesoro.

Hasta hoy día nadie sabe si existe o no el famoso tesoro de Moctezuma, pero todos recordamos las palabras de Cuauhtémoc.

The "China Poblana"¹

In the year 1520, the explorer Ferdinand Magellan discovered the islands that he named the Philippines in honor of Phillip II, King of Spain.

During the next three centuries, there was a great deal of trade between Mexico, the Philippines, China, and India. The ships that left Acapulco² for these countries carried gold, silver, blankets, and cocoa. After a long and difficult voyage, the ships would return to the same port. They would bring back cargo from the orient—perfumes, silk, lace, porcelain, and spices—for the Mexican people. This is a legend about an Indian princess and her arrival in Mexico.

La china poblana¹

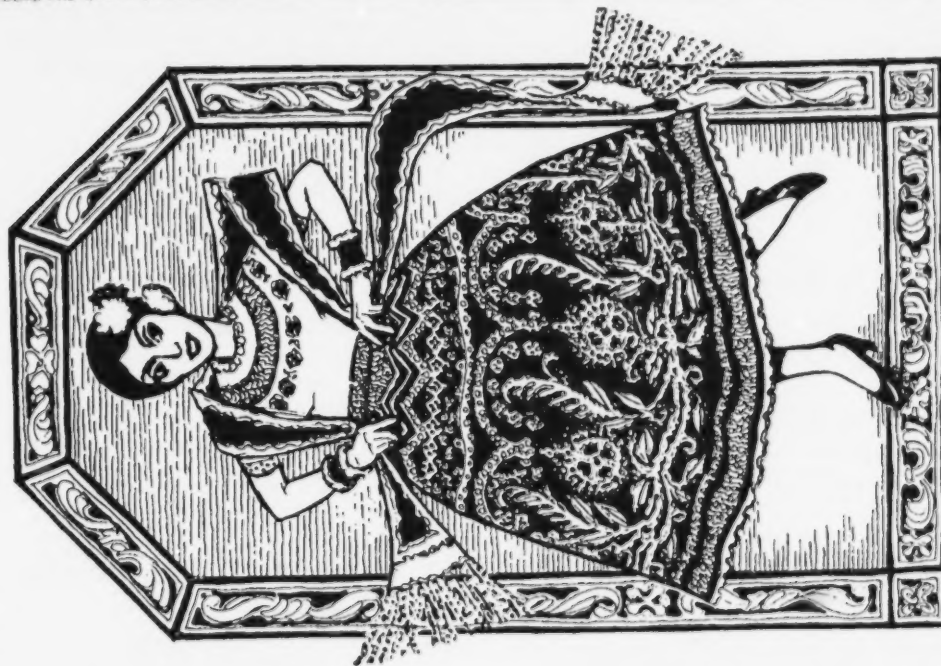
En el año 1520, el navegante Fernando de Magallanes descubrió las islas que él nombró las Filipinas en honor de Felipe II, rey de España.

Durante los próximos tres siglos hubo mucho comercio entre México y las Filipinas, la China y la India. Los barcos que salían de Acapulco² para esos países llevaban oro, plata, mantas y cacao. Después de un largo y difícil viaje, los barcos volvían al mismo puerto. Ahora llevaban cargas del Oriente—perfumes, sedas, encajes, porcelanas y especias—para la gente mexicana. Esta leyenda nos cuenta de una princesa india y de su llegada a México.

¹Refers to a person from the Mexican town of Puebla.

²Port on the Pacific coast of Mexico.

Puerto en la costa pacífica de México.



On the coast of India there lived a beautiful Indian princess with her family. One day, she and her servant went to the port to watch the great ships as well as the little ones that would leave for all parts of the world. In one of the ships there were some evil men who claimed to be merchants, but they really weren't. They were fierce Chinese pirates.

When the pirates saw the ten-year-old princess with her elegant dress and her beautiful jewels, they said to one another:

"Let's kidnap the girl and take her to Manila in the Philippines. There, we can sell her for a very good price." And that is exactly what they did.

Fortunately in Manila, a good man, a captain of a Spanish ship that was taking merchandise to Acapulco, bought the princess. And, since it was Saint Catherine's Day, he named her Catherine.

Catherine was happy with her new master, but the trip to Acapulco took many months. Poor Catherine was tired and sad because she didn't know what was going to happen to her in Acapulco.

Many merchants from all parts of Mexico came on board. They all wanted to buy the merchandise. Among these merchants, there was one from Puebla. While he was visiting with the captain, he noticed the beautiful girl seated on a sack of merchandise. She had dark, flashing eyes.

"Who is that beautiful girl?" the merchant from Puebla asked the captain.

"I think she is a Chinese princess, although I bought her in Manila. Do you want to buy her?"

"Yes, I should like to very much. My wife and I don't have any children. Now, thanks to you, we're going to have a daughter," the merchant answered.

So Catherine was taken to Puebla where she lived happily with the good merchant and his kind wife. Her adoptive

En la costa de la India vivía una princesa hermosa con su familia. Un día, ella y su criada fueron al puerto para ver los barcos grandes y pequeños que salían para otras partes del mundo. En uno de los barcos había hombres malos que decían ser comerciantes, pero no era verdad. Eran feroces piratas chinos.

Cuando los piratas vieron a la princesa de diez años con su vestido elegante y sus hermosas joyas, dijeron los unos a los otros:

—Vamos a raptar a la niña y llevarla a Manila en las Filipinas. Allí podemos venderla a un precio muy bueno. Y eso fue lo que hicieron.

Afortunadamente, en Manila un buen hombre, el capitán de un barco español que iba con mercancías a Acapulco, compró a la princesa. Y como era el día de Santa Catalina, le dio el nombre de Catalina a la muchacha.

Catalina estaba contenta con su nuevo amo, pero el viaje a Acapulco era de muchos meses. La pobre Catalina estaba cansada y triste porque ella no sabía lo que le iba a pasar en Acapulco.

Muchos comerciantes de todas partes de México subieron al barco. Todos querían comprar las mercancías. Entre ellos, había uno de Puebla. Mientras visitaba al capitán, observó a la niña hermosa sentada en un saco de mercancías. Sus ojos eran negros y muy vivos.

—¿Quién es esa niña preciosa?— preguntó el poblano al capitán.

—Creo que es una princesa de China aunque la compré en Manila. ¿No quiere usted comprarla?

—Sí, con mucho gusto. Mi esposa y yo no tenemos hijos. Ahora, gracias a usted, vamos a tener una hija— respondió el poblano.

Así Catalina fue llevada a Puebla donde vivía felizmente con el buen comerciante y su amable esposa. Sus padres

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parents as well as the people of Puebla loved the princess, who was very good and kind, especially to the sick and the poor. Everyone affectionately called her "china poblana" (Chinese girl of Puebla).

Like all princesses, she liked beautiful clothes and elegant jewels. She always wore brilliantly colored skirts and blouses with embroidered flowers.

When Catherine died in 1688, the women of the town, in order to honor her memory, wanted to dress like her. And, of course, that kind of dress was called "china poblana."

Today, Mexican women wear this kind of dress on holidays. It consists of a richly embroidered red and green skirt. The white blouse is embroidered with many-colored flowers. This costume is worn in many typical dances of Mexico, like the "jarabe tapatío." When a Mexican woman is dressed in this way, she is called "china poblana."

Customs have very strange origins, don't they?

adoptivos y también la gente de Puebla amaban a la princesa que era tan buena y simpática, especialmente con los pobres y los enfermos. Todos la llamaban con cariño la «china poblana».

Como a toda princesa, le gustaban mucho la ropa bonita y las joyas elegantes. Siempre llevaba faldas de colores brillantes y blusas bordadas con flores.

Cuando Catalina murió, en el año 1688, las mujeres del pueblo, para honrar su memoria, querían vestirse como ella. Y por supuesto, el nombre del vestido era «china poblana».

Hoy día las mexicanas llevan este tipo de vestido en los días de fiesta. Consiste en una falda roja y verde, ricamente decorada. La blusa blanca es bordada con flores de muchos colores. Este traje se lleva en muchos bailes típicos de México, como el «jarabe Tapatío». Vestida de esta manera, la mexicana se llama la «china poblana».

Las costumbres tienen orígenes muy extraños, ¿verdad?

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The Virgin of Guadalupe

The patron saint of Mexico is the Virgin of Guadalupe. Her feast day is December 12. On that day, the people from all parts of Mexico visit her Basilica in the town of Guadalupe, four miles from Mexico City. Since 1910, the Virgin is also the patron saint of other Spanish American countries.

La Virgen de Guadalupe

La santa patrona de México es la Virgen de Guadalupe. Su día de fiesta es el doce de diciembre. En ese día, la gente de todas partes de la república visita su Basílica en el pueblo de Guadalupe, a cuatro millas de la capital de México. Desde 1910 la Virgen es también la patrona de los otros países hispanoamericanos.



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In December of 1531, Juan Diego, a poor Indian, was heading toward the city to attend mass. Suddenly, on the hill of Tepeyac, he heard divine music and he smelled a most fragrant perfume. Then, in a cloud of light, he saw a woman standing in the pathway in front of him. She was a beautiful lady, dark like a Mexican woman, with an angelic expression.

Juan was afraid. He didn't know what to do or what to say. "Don't be afraid. I am the Virgin Mary," the woman said in a sweet voice. "I have come to ask for your help, Juan." "I am a poor and humble Indian. How can I help the Holy Mother?" Juan answered.

"It is very easy. Go tell the Bishop to build me a church here," the Virgin said.

So the Indian quickly went to the Bishop. He told him about the Virgin and what she wanted. But the Bishop did not believe such a fantastic story.

"Impossible!" the good man answered. "I need proof of this."

Very sad and confused, Juan returned home. But once again, on the hill of Tepeyac, he saw the Virgin and he told her that the Bishop wanted proof.

"Very well, tomorrow at this very spot I'm going to give you the proof that the Bishop wants," the Virgin said.

When Juan arrived at his house, he found out that his uncle was very sick and wanted the blessing of the local priest before dying.

The next morning, Juan went to get the priest. Once again, he saw the Virgin in the same place.

"Where are you going, Juan?" the Virgin asked.

"Oh, Holy Mother, I'm going to the priest's house. My uncle is very sick and he wants his blessing."

"From this moment on, your uncle is in perfect health," the Virgin answered. "And now, Juan, gather up the roses that are growing at your feet and take them to the Bishop. Tell him that the Virgin of Guadalupe is going to take care of the Indians of Mexico forever."

En diciembre del año 1531, Juan Diego, un indio pobre, caminaba hacia la ciudad para oír misa. De repente, en la colina de Tepeyac, oyó música divina y olió el perfume más fragante. Luego en una nube de luz, él vio a una mujer que estaba parada en el sendero delante de él. Era una señora hermosa, morena como una mujer mexicana, de expresión angelical.

Juan tenía miedo. No sabía qué hacer ni qué decir.

—No tengas miedo. Soy la Virgen María— dijo la mujer en voz dulce. —Vengo para pedir tu ayuda, Juan.

—Soy un indio pobre y humilde. ¿Cómo puedo ayudar a la Santa Madre?— respondió Juan.

—Es muy fácil. Ve y dile al obispo que me edifique una iglesia aquí— dijo la Virgen.

Así el indio fue rápidamente al obispo. Le contó acerca de la Virgen y lo que ella deseaba. Pero el obispo no creyó un cuento tan fantástico.

—¡Imposible!— contestó el buen hombre. —Necesito prueba de esto.

Juan, muy triste y confundido, volvió a su casa. Pero otra vez en la colina de Tepeyac, vio a la Virgen y le dijo que el obispo deseaba una prueba.

—Muy bien, mañana en este sitio voy a darte la prueba para el obispo— dijo la Virgen.

Cuando Juan llegó a su casa, supo que su tío estaba muy enfermo y deseaba la bendición del cura antes de morir.

A la mañana siguiente Juan fue a llamar al cura. Otra vez, en el mismo sitio, Juan vio a la Virgen.

—¿Adónde vas, Juan?— preguntó la Virgen.

—Oh, Santa Madre, voy a la casa del cura. Mi tío está muy enfermo y desea su bendición.

—Desde este momento tu tío está perfectamente bien— respondió la Virgen. —Y ahora, Juan, coge las rosas que crecen a tus pies y llévalas al obispo. Dile que la Virgen de Guadalupe va a cuidar para siempre a los indios de México.

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You can imagine Juan's surprise when the Virgin spoke of roses because only cactus grew in that area. But when he looked at his feet, he saw the most beautiful and fragrant roses. He picked up a bunch and put them in his blanket. Then he ran to the Bishop's house.

"Now I bring you some proof," Juan said.

When he opened the blanket, the roses fell to the floor. But now, there was another surprise. There on the blanket, in very beautiful colors, was painted the portrait of the Virgin. Now the Bishop didn't need further proof.

On the hill, in the same spot where Juan gathered the roses on December 12, 1531, there is a small chapel. And at the foot of the hill, there is a very large and beautiful church, the Basilica of the Virgin of Guadalupe. Above the altar, in full view, is Juan Diego's blanket with the portrait of the Holy Virgin.

Puedes imaginarte la sorpresa de Juan cuando la Virgen habló de rosas porque sólo había cactus en esa región. Pero cuando miró a los pies, vio las rosas más bonitas y fragantes. El indio cogió un ramo que puso en su tilma. Entonces corrió a la casa del obispo.

—Ahora le traigo prueba— dijo Juan.

Cuando abrió la tilma, las rosas cayeron al suelo. Pero ahora había otra sorpresa. Allí en la tilma, en colores muy bonitos, estaba pintado el retrato de la Virgen. Ahora el obispo no necesitaba más prueba.

En la colina, en el mismo sitio donde Juan cogió las rosas el doce de diciembre del año 1531, hay una pequeña capilla. Y al pie de la colina hay una iglesia grande y hermosa, la Basílica de la Virgen de Guadalupe. Por encima del altar, a plena vista de todos, está la tilma de Juan Diego con el retrato de la Santa Virgen.



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